WADDESDON

I DEDICATE this Album to my Friends, who have taken a sympathetic interest in the growth and development of Waddesdon, and trust it may be acceptable to them in remembrance of their visits to my now completed home.

The Photographs represent the northern and southern aspects of the exterior of the house, the sitting-rooms taken from different points of view, and some of the pictures, furniture, and ornaments.

Enquiries have been so often addressed to me as to the persons and means I employed in carrying out the works on the property since it came into my possession, that I have briefly given the required information.

1st November, 1897.

FERDINAND ROTHSCHILD.

IN the autumn of 1874 I purchased from the Duke of Marlborough, by private treaty, his estate of Waddesdon and Winchendon, which had been put up for sale at Tokenhouse Yard in the spring of the year but withdrawn as the reserve price had not been reached. It then consisted of 2700 acres, to which I have since added about 500 more. I had been looking out for a residential estate for some time, and could I have obtained one I should not have acquired this property, which was all farm land, arable chiefly, with neither a house nor a park, and, though comparatively near London, was at a distance of six miles from Aylesbury, the nearest railway station. But there was none other to be had; there was not even the prospect of one coming into the market, and I was loth to wait on the chance. So I took Waddesdon with its defects and its drawbacks—of which more hereafter—perhaps a little too rashly. I was buoyed up with illusions and beguiled by the belief that within four years it would be connected with Baker Street by a direct line of railway, the first sod of which had not yet been turned. This much could be said in its favour: it had a bracing and salubrious air, pleasant scenery, excellent hunting, and was untainted by factories and villadom.

As soon as the contract was signed I set out for Paris in quest of an architect, and decided on the late M. Destailleur, whose father and grandfather had been the architects of the Dukes of Orleans, while he himself had risen to fame by his intelligent and successful restoration of the Château of the Duc de Mouchy. M. Destailleur accompanied me back to England to choose the site for the house. This being settled, he left me fully supplied with instructions, while M. Lainé, a French landscape gardener, was bidden to make designs for the terraces, the principal roads and plantations. It may be asked, what induced me to employ foreign instead of native talent of which there was no lack at hand? My reply is, that having been greatly impressed

by the ancient Châteaux of the Valois during a tour I once made in the Touraine, I determined to build my house in the same style, and considered it safer to get the designs made by a French architect who was familiar with the work, than by an English one whose knowledge and experience of the architecture of that period could be less thoroughly trusted. The French sixteenth century style, on which I had long set my heart, was particularly suitable to the surroundings of the site I had selected, and more uncommon than the Tudor, Jacobean, or Adams, of which the country affords so many and such unique specimens. Besides, I may mention that M. Lainé was called in only after Mr. Thomas, the then most eminent English landscape gardener, had declined to lay out the grounds for reasons he did not deign to divulge.

By the side of the grand châteaux of the Touraine, Waddesdon would appear a pigmy. The Castle of Chambord, for example, contains 450 rooms, the smallest of which would dwarf the largest of Waddesdon. But its main features are borrowed from them; its towers from Maintenon, the Château of the Duc de Noailles, and its external staircases from Blois, though the latter, which are unglazed and open to the weather, are much more ornate. Though far from being the realisation of a dream in stone and mortar like Chenonceaux, M. Destailleur's work has fairly fulfilled my expectations.

M. Destailleur was a man of the highest capacity in his profession. He was a purist in style, painstaking, conscientious, and of the most scrupulous honesty. During the eighteen years of my relations with him there never was the smallest difference between us. But he was dilatory and unpractical. He had not the faintest conception of the needs of a large establishment, sacrificed the most urgent household requirements to external architectural features, and had the most supreme contempt for ventilation, light, air, and all internal conveniences. This, perhaps, need not have surprised me, for he and his numerous family lived huddled together in a small and musty house in a dingy back street which I never entered without a shudder. It took me many an hour to convince him that ladies need space for their gowns and their toilette, and men want rooms in which they can move at their ease and perform their ablutions. The delay in the first start, however, was only partly his

fault. He submitted a plan to me at the end of a year on a scale of such grandeur that I begged him to reduce it, and another long year was spent on the preparation of a second and more modest proposal. This I sanctioned, though it did not quite satisfy me. 'You will regret your decision,' he said to me at the time; '*one always builds too small.*' And he prophesied truly. After I had lived in the house for a while I was compelled to add first one wing and then another; and a greater outlay was eventually incurred than had the original plan been carried out, not to speak of the discomfort and inconvenience caused by the presence of the workmen in the house. Though more picturesque the building is less effective, and while spreading over as much ground it is less compact and commodious.

Lodge Hill, as the small but steep hill on which it stands is called—its highest point being 614 feet above sea-level—commands a panoramic view over several counties. On the north is the long range of the Chiltern Hills; on the south-west the Malvern Hills loom in the far distance; on the west is Wootton, the former abode of the Grenvilles, a corner of which peeps out of a dense mass of woodland. Towards the north the eye travels over a boundless expanse of grass-land, and on the east the Vale of Aylesbury winds along. Lodge Hill when first taken in hand was a misshapen cone with a farmhouse on its top, to which a rough track for carts led direct from the village. Often when hunting I had noticed its singular formation—the result probably of a volcanic eruption—and its fine hedge-row timber. When it came into my possession nearly all the timber had vanished, and but for a few hollies round the farmhouse there was not a bush to be seen, nor was there a bird to be heard; but luxuriant crops of wheat and beet told of the richness of the soil. A deep gash was made in its side by a limestone quarry which proved most useful in the construction of rockeries, and has since been converted into a basin and fountain.

The estate was bought in 1725, three years after the death of the great Duke, by Sarah, Duchess of Marlborough, from the trustees of the Duke of Wharton, of whose romantic and eccentric career we may well regret having such scanty records. The residence of the Whartons, who had inherited the land from the

Goodwins to whom it had been granted in 1623 by the King, stood about two miles south from Lodge Hill, near the village of Upper Winchendon, and at the end of an imposing avenue of elms which led up hill and down vale to Waddesdon. Its gardens and kennels were famous, and the whole of the property was studded with fine timber. Lodge Hill was outside the boundaries of the park, and had always been let for farming, but in the middle ages a monastery flourished close to the village of Waddesdon, where traces are still to be seen of its fishponds. Since the days of the famous Duchess, the Dukes of Marlborough had never set foot on the domain, except on one occasion, when the grandfather of the present Duke spent a brief hour in the village when the church was reopened after its restoration. Having been bought as an investment, the estate was only valued thereafter for the grist it brought to the mill, and was abandoned to the most cruel neglect. The land on the roadsides was encroached upon and built over; footpaths were made in every direction—the most objectionable of which, however, there being then no Parish Council in existence, I was able to close; short-sighted agents cut up the farms into small fields, and felled most of the timber. Stately avenues of elm, chestnut, and beech, all of which I have replanted, were ruthlessly cut down. Even the small Winchendon Wood was doomed and would have gone with the rest had I not stepped in in the nick of time.

Of the house of the Whartons only a wing of the offices, which was my own abode during the progress of the works on Lodge Hill, and is now occupied by my bailiff, was allowed to remain; while a high-road leading from Aylesbury to Thame has been constructed past its windows, precluding the possibility of erecting a new mansion on the old site. The gardens, which may still be identified by the lines of their terraces, have long disappeared, and, when I first saw them, were covered with sheds, squalid cottages, and pigsties, presenting an indescribably repulsive appearance.

Nestling in the wood and fronting Lodge Hill stands an ancient cottage, round which hangs a curious tale. It was said to have once been a kind of Rosamond's Bower, where a Lord Wharton secreted a French lady, deeming her secure there from the jealous eyes of his wife. But Lady Wharton discovered her rival, whom

she soon got rid of by poison. I attached little credence to this story. But recently, when the crypt of the Winchendon Church was being restored, a coffin was found among the tombs of the Whartons with a brass plate bearing the inscription, 'Madame B.,' and the date corresponded with that assigned to the French lady's death by tradition, which was thus—in part, at least—vindicated.

As soon as the architect, the landscape gardener, and the engineers had settled their plans, we set to work, but at the outset were brought face to face with a most serious consideration. This was the question of the water supply, as the few springs in the fields were not to be relied on in a drought. The Chiltern Hills fortunately contain an inexhaustible quantity of excellent water, which an Aylesbury Company works with much skill to the advantage of the immediate neighbourhood and profit to its shareholders. Not a moment was lost in coming to terms with the Company, laying down seven miles of pipes from the county town to the village and thence to the projected site of the house, and building a large storage tank in the grounds. This subsequently proved insufficient for our wants, as one dry summer the supply failed, and but for the Manager's energy, who sat up all night at the Works sending us up water, we should have been compelled to leave the next day. To obviate the recurrence of a similar difficulty another and a larger tank was constructed.

Then we had some trouble with the foundations of the house. The part of the hill we had selected for its site consists of sand, and the foundations after having been proceeded with for some months proved not to have been set deep enough, as they suddenly gave way. The whole of the brick-work had then to be removed and thirty feet of sand excavated until a firm bottom of clay was reached. I now began to realise the importance of the task I had undertaken. But the difficulty of building a house is insignificant compared with the labour of transforming a bare wilderness into a park, and I was so disheartened at first by the delay and the worry that during four years I rarely went near the place. Slowest and most irksome of all was the progress of the roads, on which the available labourers of the neighbourhood were engaged, supplemented by a gang of navvies under the direction of Mr. Alexander, a London engineer, and M. Lainé. The steepness of the hill necessitated an endless

amount of digging and levelling to give an easy gradient to the roads and a natural appearance to the banks and slopes. Landslips constantly occurred. Cutting into the hill interfered with the natural drainage, and, despite the elaborate precautions we had taken, the water often forced its way out of some unexpected place after a spell of wet weather, tearing down great masses of earth. Like Sisyphus, we had repeatedly to take up the same task, though fortunately with a more permanent result. The stone for the house, which came from Bath, and most of the bricks, which came from all parts of the country, were conveyed on a temporary steam tram from the railway direct to the foot of the hill, up which the trucks were drawn on rails by a cable engine. Other materials for the building, as well as for the farmsteads, cottages, and lodges, and the trees and the shrubs, had to be carted some miles by road. Percheron mares were imported from Normandy for this purpose, and they proved most serviceable, for though less enduring they travelled faster over the ground and were much cheaper than Shire horses. They have since doubled in price. When worn out they went to the stud.

These horses were employed principally in connexion with the cartage of large trees which were brought from all parts of the neighbourhood, and for the moving of which on to the highways the telegraph wires had to be temporarily displaced. They were transplanted with huge balls of earth round their roots, and were lowered into the ground by a system of chains, having been conveyed to the required spot on specially constructed carts, each drawn by a team of sixteen horses. The trees answered their purpose for the time, for they quickly clothed and adorned the bare hill. But if I may venture to proffer a word of advice to any one who may feel inclined to follow my example—it is to abstain from transplanting old trees, limes and chestnuts perhaps excepted, and even these should not be more than thirty or forty years old. Older trees, however great may be the experience and skill of the men engaged in the process, rarely recover the injury to their roots, or bear the change from the soil and the climatic conditions in which they have been grown. Young trees try your patience at first, but they soon catch up the old ones, and make better timber and foliage.

But much that was of far greater moment had to be accomplished before any appreciable show was made.

Small properties that ran into the estate on all sides had to be obtained from a variety of owners, of whom some were unwilling to sell, others held their land by a complicated title, and others again had let it on long leases. Tenants had to be dispossessed and otherwise provided for; a large silk factory and three public-houses had to be acquired; the dilapidated homesteads pulled down and rebuilt elsewhere; over 150 cottages and a huge flour-mill purchased and demolished to make room for the proposed improvements and then rebuilt further off; the whole of the land had to be drained, interminable double hedgerows dug up, ridges and furrows levelled, the arable fields sown with grass, and, last though not least, extensive coverts and shrubberies had to be planted.

It would be wearisome to give a more minute account of the protracted and vexatious, nay exasperating negotiations which attended the purchase of these small properties, or to enter into a detailed description of the various works which had to be carried out, and which at one time seemed hopeless of final accomplishment. The removal of one nuisance frequently opened out a vista to another which it became equally imperative to sweep away, and the acquisition of one plot of ground usually necessitated the purchase also of the plot adjoining it. In the same way, the planting of a covert or a shrubbery on one naked spot showed up the bareness of its surroundings which had then also to be planted; and as we kept on extending the boundaries of the park fresh alterations were constantly demanded. Even when after many years we had virtually come to an end of our labours the park could not be enclosed in a ring fence, for on one side some of the Duke of Buckingham's land came to the very edge of the principal drive, and on the other, thirty acres, which belonged to a tenant farmer, stood in a direct line with the terrace. Neither the Duke nor the farmer would hear either of purchase or exchange. 'I am anxious for this ground of yours,' I once said to the Duke, while on a visit to Wootton; 'for were you to put up buildings on it my view would be spoilt.' 'Come,' he replied with a smile, and he took me to a window on the first floor of his house. 'There; look out,' he said, pointing to the spot; 'were you to build on it, and you might, *my* view would be spoilt.' After the Duke's death his successor, Lord Temple, proved more tractable. I owe the possession of the farmer's thirty acres to the

passing of the Parish Councils' Act. They skirt the high road, and if turned into allotments or small holdings would have been a terrible eyesore. It was most unlikely that the Parish or County Council would use their compulsory powers for this object, the village being sufficiently provided with allotments; but on my hinting to the farmer the possibility of the danger which threatened him on that score he at once closed with my offer.

In 1880 I first slept in the so-called 'bachelor's wing,' and in 1883 in the main part of the house. We had a grand house-warming in the month of July of that year, though the stables were not yet built, and the horses and carriages we required had to be accommodated in tents and in the village inns. The stables were built in the following year from plans made by my stud-groom, my builder, Mr. Conder—than whom I have never met a more trustworthy business man—and myself. Only the elevations were designed by M. Destailleur, and no other architect was ever called in for the alterations and additions subsequently carried out at Waddesdon. The whole credit of the work is his. I must take my full share of whatever blame there may be. 'You should always begin with your second house,' a lady once wittily said to me. But could this paradox be put into practice the second house would be as much open to criticism as the first. However great your experience may be, you cannot arrive at perfection. I was anxious from the outset to sacrifice every consideration to ensure comfort, and for this reason determined against the introduction of a central hall, which, in my opinion, is fatal to all comfort; or if made into a cosy and liveable apartment, condemns every other sitting-room to complete solitude. But a hall is, nevertheless, an indispensable feature in a country house of any size, and the want of a large room where my friends could all meet, and read and write without disturbing each other, was so much felt, that in 1889 I built one of this kind, which though not in a central position has to some extent at least redeemed the error I had made.

A word may be expected from me concerning the internal decoration of the house. In this M. Destailleur took but a very small part. I purchased carved oak panelling in Paris for several of the rooms, to which it was adapted by various English and French decorators. Most of this panelling came from

historic houses; that in the Billiard Room from a château of the Montmorencis; that in the Breakfast Room and the Boudoir from the hôtel of the Maréchal de Richelieu in the street which was named after his uncle the great Cardinal, and which has now been transformed into shops and apartments; the Grey Drawing Room came from the Convent of the Sacré Cœur, formerly the hôtel of the Duc de Lauzun, who perished on the guillotine; and the Tower Room from a villa which was sometime the residence of the famous Fermier-Général Beaujon, to whom the Elysée also belonged.

The ornamental ceilings are either exact replicas of those of the rooms from which the panelling was taken, or copied from ones still in existence in Paris. The old mantel-pieces I secured from the houses for which they were made; the one in the East Gallery was in a post-office, formerly a residence of the celebrated banker, Samuel Bernhard. The modern mantel-pieces are copied from old models.

I have refrained from going into an elaborate description of the pictures, furniture, and ornaments, which are photographed in this album, as it would be as tiresome reading as a catalogue. But so much I may say: their pedigrees are of unimpeachable authenticity. In my young days I burnt my fingers pretty often and severely, but experience taught me caution, and from the time I seriously entered the lists as a collector, I have only acquired works of art the genuineness of which has been well established.

My grateful thanks are due to those who from first to last assisted me in my undertaking. They, too, may have remembered me kindly. M. Destailleur was entrusted by the Empress Eugénie with the construction of her house and church at Farnborough, and M. Lainé by the King of the Belgians with important works on his estates. These commissions they owed—the former indirectly, the latter directly—to me. Of M. Lainé I have nothing to say but praise. Still, I may be pardoned for mentioning that he only designed the chief outlines of the park; the pleasure grounds and gardens were laid out by my bailiff and gardener according to my notions and under my superintendence; while all the farm buildings, model cottages, and lodges, were built by a local architect, Mr. Taylor, of Bierton.

Waddesdon now has its hotel, its hall and its reading-room, its temperance and benefit societies, and its inhabitants are prosperous and contented. The Metropolitan, now called the Great Central Railway, sets down passengers at a station not a mile from the park gates, and my visitors are spared the tedious drive from Aylesbury, on which I expended many a strong epithet during twenty-two long years. A few more plantations are required to furnish the park, and some hovels should be removed, which obstinate proprietors will not be tempted to part with. Otherwise, save a judicious 'Keep,' there is little the hand of man can still do. Time must be relied on to improve the house by colouring the masonry and giving it that rich mellowness of tone which age alone can produce, and beautify the grounds by allowing the trees to grow and expand. A future generation may reap the chief benefit of a work which to me has been a labour of love, though I fear that Waddesdon will share the fate of most properties whose owners have no descendants, and fall into decay. May the day be yet distant when weeds will spread over the gardens, the terraces crumble into dust, the pictures and cabinets cross the Channel or the Atlantic, and the melancholy cry of the night-jar sound from the deserted towers.

FERDINAND ROTHSCHILD.

NORTHERN ASPECT.

SOUTHERN ASPECT.

MY SITTING ROOM.

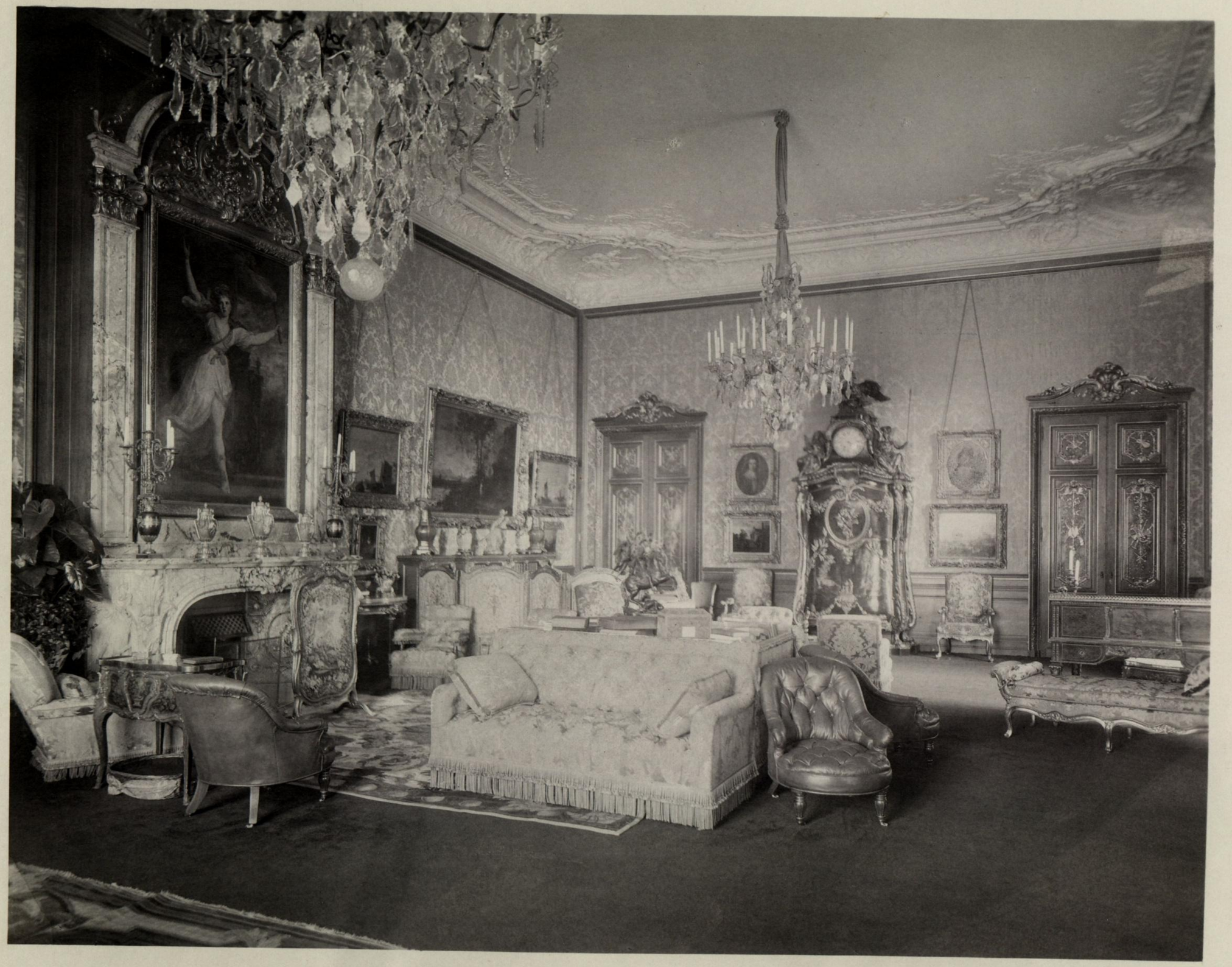
Length 25 ft. $4\frac{5}{8}$ in., width 28 ft. 2 in., height 19 ft. 3 in.

TOWER ROOM.

Octagonal. Height 17 ft. 9 in., width 21 ft. 6 in.

MORNING ROOM.

Length 50 ft. 6½ in., width 29 ft. 2 in., height 19 ft. 3 in.

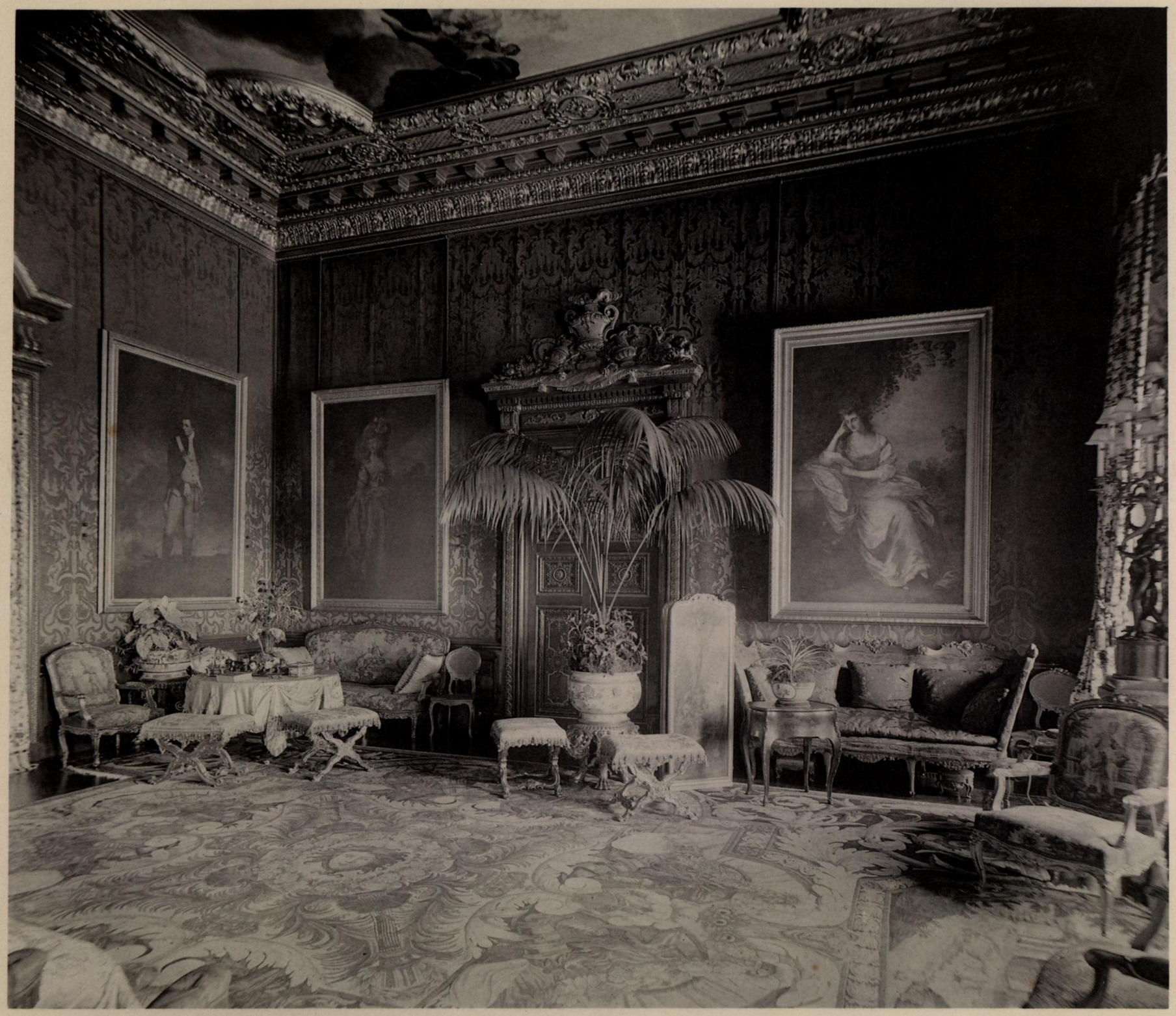


ANTE-ROOM.

Length 24 ft. 8½ in., width 17 ft. 11 in., height 16 ft. 10 in.

RED DRAWING ROOM.

Length 26 ft. 3 in., width 28 ft., height 19 ft. 6 in.



DINING ROOM.

Length 42 ft. 2 in., width 26 ft. 0¾ in., height 19 ft. 1 in.

EAST GALLERY.

Length 56 ft. 5 in., width 16 ft. 1 in., height 19 ft. 3 in.

BREAKFAST ROOM.

Length 26 ft., width 20 ft. 1 in., height 17 ft. 10 in.

ENTRESOL ROOM.

Length 26 ft., width 19 ft. 6 in., height 7 ft. 8 in.

SMOKING ROOM.

Length 32 ft. 11 in., width 21 ft. 7 in., height 14 ft. 4 in.

BILLIARD ROOM.

Length 31 ft. 7 in., width 24 ft. 8 in., height 18 ft.

GAINSBOROUGH.

DUKE OF HAMILTON.

OVAL-SHAPED portrait of a young man, full face, the eyes turned slightly to the right, dark-brown hair, brushed back from the forehead and falling in curls over the shoulders. Dressed in black velvet doublet, with a deep, semi-transparent white Vandyke lace collar, tied with white silk strings.

Size, 2 feet 1¼ in. high by 1 ft. 8¼ in. wide.

ALEXANDER,
DUKE OF HAMILTON.
GAINSBOROUGH.

GAINSBOROUGH.

LORD ALEXANDER HAMILTON.

PORTRAIT of a youth, almost full face, looking slightly to the right, with a pleasant, half-smiling expression. The long brown hair falls on the forehead and over the shoulders. He is dressed in a light-blue silk doublet, partly buttoned down the front, and slashed with white silk, with a white Vandyke collar trimmed with lace.

Companion to the preceding.

Size, 2 ft. 1¼ in. high by 1 ft. 8¼ in. wide.

LORD A. HAMILTON.
GAINSBOROUGH.

SIR JOSHUA REYNOLDS.

THE FORTUNE-TELLER.

THE picture shows a lady sitting on a chair with a young girl lying on her lap, whose hand she is holding out to a swarthy gipsy woman who is telling the girl's fortune. The lady listens in rapt attention to the gipsy, while the girl is laughing excitedly. The lady has dark brown eyes and hair, wears a deep red hat with white feather, and a costume to match. The girl is attired in a white dress, over which she wears a loose robe lined with blue silk and tied with ribbons of the same colour. Her fair hair is uncovered. On the back of the chair there is thrown a heavy, dark green cloak. Beside the group is a table with a bunch of grapes on a dish, and in the background is a rural landscape.

The lady and the girl are the portraits of the Ladies Spencer Churchill.

The Fortune Tellers
SIR J. REYNOLDS

ROMNEY.

LADY HAMILTON AS A SHEPHERDESS.

LADY HAMILTON is reclining under a tree, looking back over her shoulder smiling. She has in her hands a shepherd's pipe, which she has apparently just been playing. Her pink shepherdess' costume shows her left arm and shoulder bare. Her auburn hair is secured by a fillet, and a pale-green shawl is loosely fastened round her waist by a band of the same colour.

Size, 3 ft. 10½ in. high by 4 ft. 10 in. wide.

LADY HAMILTON.

SIR JOSHUA REYNOLDS.

MRS. SCOTT OF DANESFIELD.

LADY seated under a tree, face almost full and slightly inclined to the right, with powdered hair, and a brown and white King Charles spaniel on her right. She is dressed in white, with a pale blue sash at the waist; she wears a spacious straw hat trimmed with blue ribbons. In her right hand, lying in her lap, she has a pair of fawn-coloured gloves, while her left elbow rests on a table at her side

Size, 4 ft. 1½ in. high by 3 ft. 3½ in. wide.

ROMNEY.

MRS. JORDAN AS 'THE COUNTRY GIRL.'

MRS. JORDAN is dressed in a simple white costume with a light blue sash round her waist. She is standing sideways, her face is turned towards the spectator, her hands pressed palm to palm; the whole expression and pose denoting a coy archness. She is standing between a column on the left, and the door of a mansion, while on the right a red curtain is half raised.

Size, 4 ft. 11 in. by 3 ft. 10½ in.

SIR JOSHUA REYNOLDS.

MRS. SHERIDAN (MISS LINLEY) AS ST. CECILIA.

ST. CECILIA is represented seated on a low stool playing on an organ, and gazing at a vision revealed to her in a cloud, while two cherubs, standing beside the organ facing her, are singing from music they hold in their hands. Her hair is dark brown, she wears a loose white dress with a broad girdle. The cherubs here depicted were the children of a Mr. Cotes. In his Life of Sir Joshua Reynolds Tom Taylor makes the following mention of this picture:—

'In other cases these "remainders" were portraits commissioned but not paid for, and left on the painter's hands in the hope of a time, which never came, when payment could be conveniently made. It was probably this "impecuniosity" which prevented Sheridan from claiming the beautiful "St. Cecilia." Now (1790) that Sheridan was in the full sunshine of the Prince's favour, he seems to have made a move towards a requisition of the picture; in response to which Sir Joshua wrote, with touching allusion to the unexpected close of his labour as a painter:—

"Leicester Fields, *January*, 20*th*, 1790.

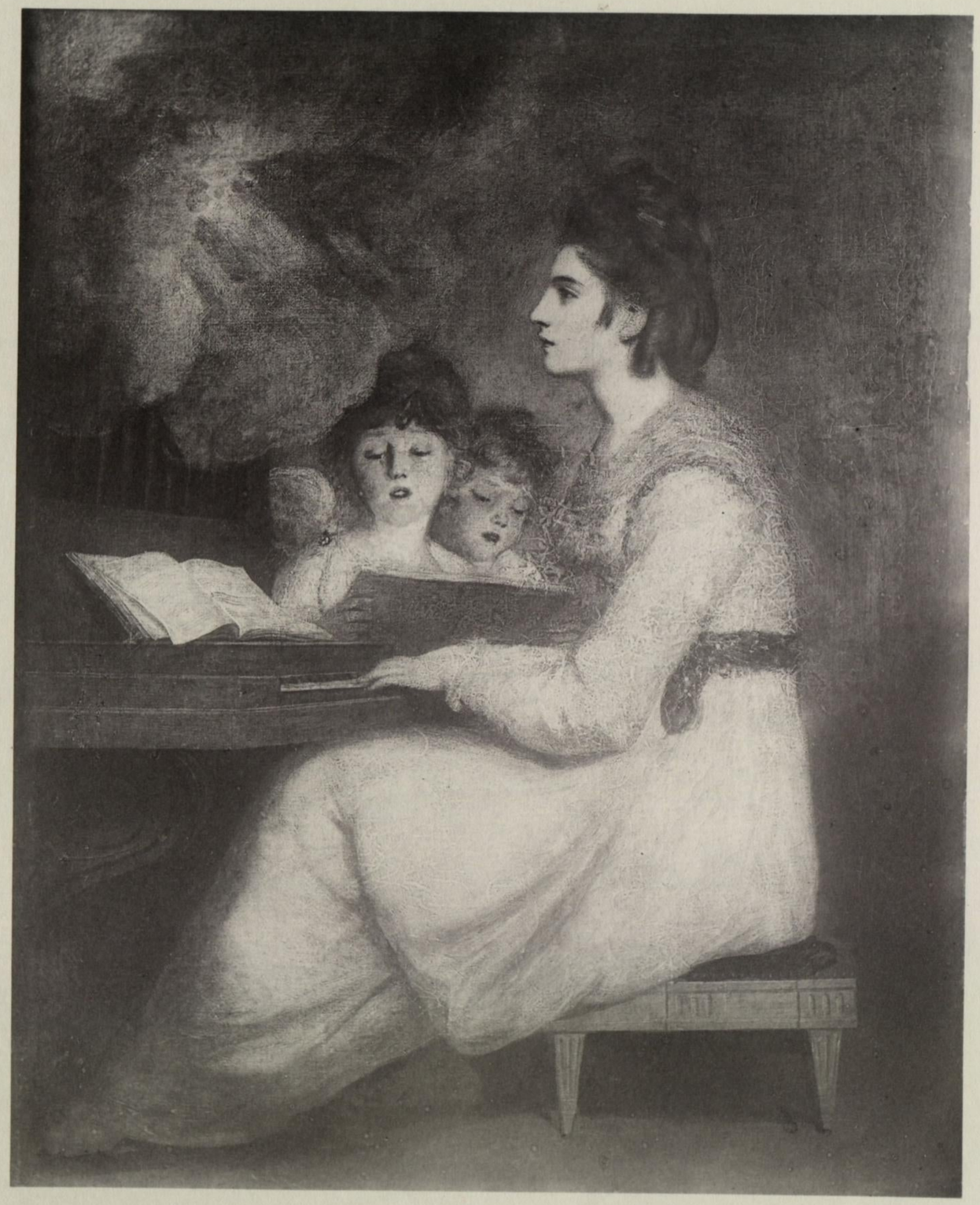
"Dear Sir,—I have, according to your orders, bespoke a very rich frame to be made for Mrs. Sheridan's picture. You will easily believe that I have often been solicited to part with that picture and to fix a price upon it, but to those solicitations I have always turned my deafest ear, well knowing that you would never give your consent, and without it I should certainly never part with it. I really value that picture at five hundred guineas. In the common course of business (exclusive of its being Mrs. Sheridan's picture) the price of a whole length with two children would be three hundred; if therefore, from the consideration of your exclusive right to the picture, I charge one hundred and fifty guineas, I should hope you will think me a reasonable man. It is with great regret that I part with the best picture I ever painted, for tho' I have every year hoped to paint better and better, and may truly say 'Nil actum reputans dum quid superesset agendum,' it has not always been the case. However, there is now an end of the pursuit; the race is over, whether it is won or lost.

"I beg my most respectful compliments to Mrs. Sheridan. I am, with great respect, your most humble and obedient servant,

"JOSHUA REYNOLDS."

'Sheridan availed himself of Sir Joshua's liberal offer. After his death the picture became the property of Mr. Burgess.'

Size, 4 ft. 6 in. by 3 ft. 8 in.



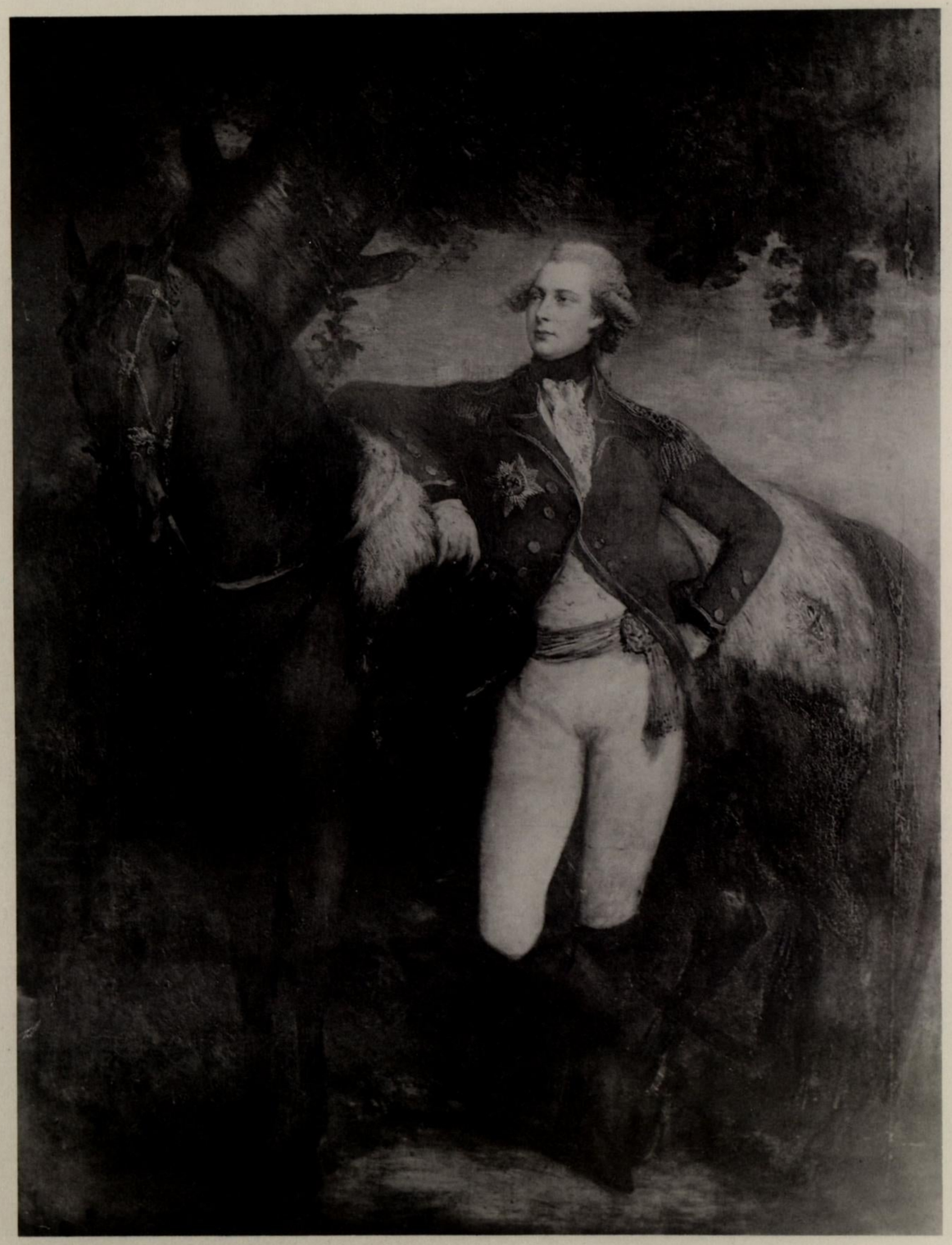
GAINSBOROUGH.

GEORGE THE FOURTH WHEN PRINCE OF WALES.

THE PRINCE is dressed in the uniform of the Life Guards, with the Star of the Garter on the left breast, tight white riding-breeches, and boots reaching to the knee. He is leaning against a chestnut horse, his face turned to the spectator, his left hand resting on the pummel of the saddle holding his cocked hat, his right hand placed lightly on his hip. He is wearing a powdered peruke.

This picture was presented by George the Fourth to his equerry, Colonel St. Leger, whose portrait painted by the same master, in the same attitude, and in the uniform of the same regiment, was given by him in return to the King, when Prince of Wales, and is now at Hampton Court.

Full length.

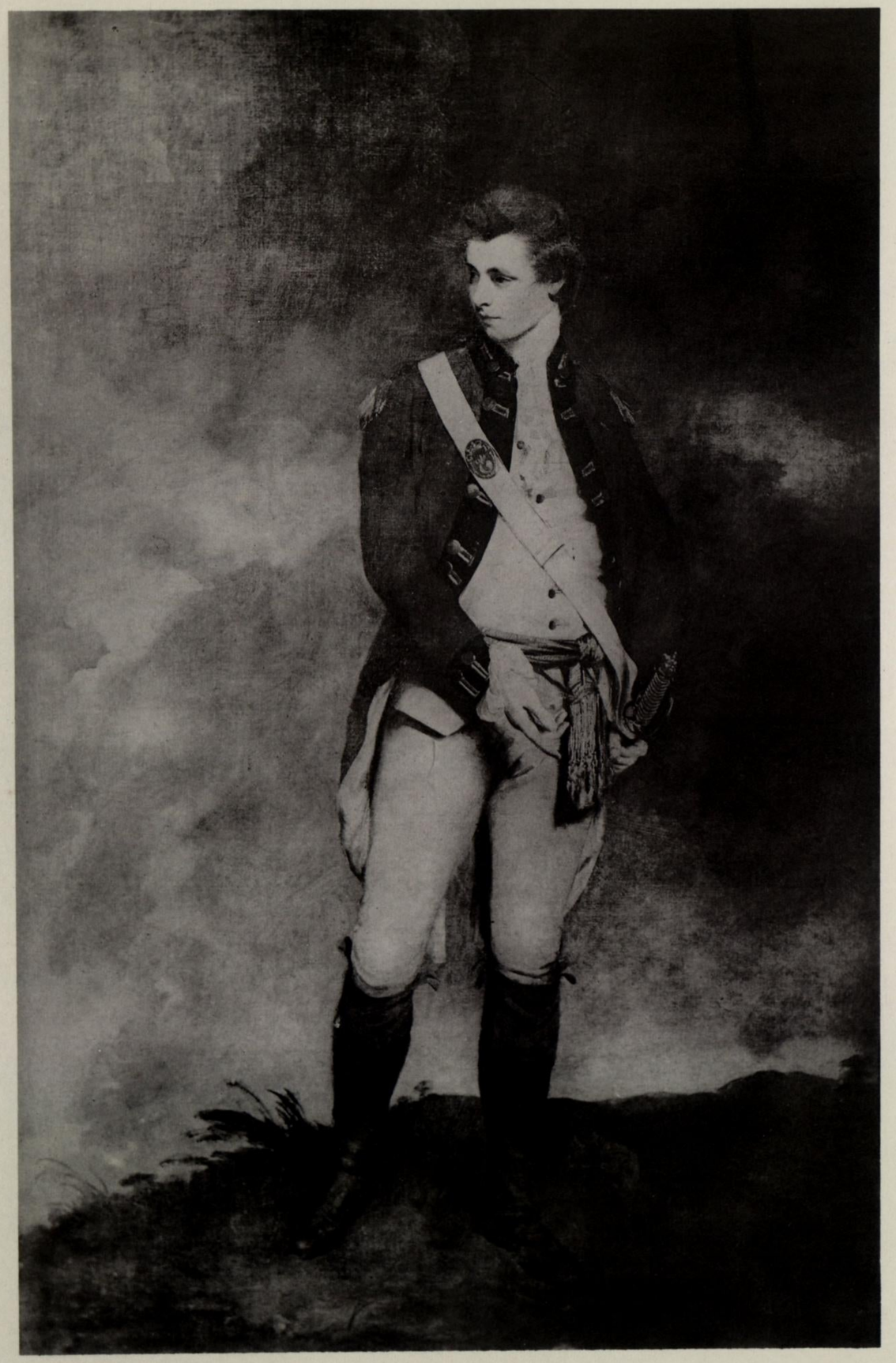


SIR JOSHUA REYNOLDS.

COLONEL ST. LEGER.

A YOUNG man in military dress standing on the brow of a hill, with his head uncovered showing his light-brown hair, and pointing with his right hand as though in the act of speaking. He is dressed in a scarlet coat with black facings and a white waistcoat, while he wears a pink sash round his waist, and grasps his sword, which hangs by his side, below the hilt with his left hand. Colonel St. Leger was Equerry to George IV., and the founder of the Doncaster St. Leger.

Full length.



SIR JOSHUA REYNOLDS.

DUCHESS OF CUMBERLAND.

A LADY standing with her feet crossed, leaning her right elbow on the plinth of a column, her right hand lightly supporting her head, while her left hangs by her side. She is looking straight out of the picture; above her head and down the right side of the canvas a deep red curtain hangs in heavy folds. She is dressed in an ample silk robe of pale salmon colour, which has fallen off her shoulders, and is secured by a pale blue sash across her breast. Her bodice is of white silk, low at the neck, and with short sleeves. She has broad jewelled bracelets on both wrists. Her dark hair is set high on her head, and on the top the edge of a light turban can be seen, while a plait falls over her right shoulder to the front. There is a column behind her, and a landscape background.

This lady was originally a Miss Luttrell, then Mrs. Horton, and afterwards Duchess of Cumberland.

Full length.

SIR JOSHUA REYNOLDS.

LADY JANE HALLIDAY.

LADY JANE HALLIDAY is represented walking on the summit of a breezy hill, her left hand extended as though pointing out the beauties of the rural landscape around; her right pressed against her dress, which is caught by the wind, by which her auburn hair, tied on the crown of her head by a pink ribbon, is also gracefully disordered. She is attired in a dress of rich, deep yellow silk, open at the neck, with short sleeves tied with blue bows above the elbow.

Full length.

GAINSBOROUGH.

LADY SHEFFIELD.

A PORTRAIT of a lady, in walking costume, with a wooded landscape in the background. She has a fair complexion and powdered hair, surmounted by a large light-blue hat. Her dress is of the same hue, with a bodice of white satin tied with blue ribbon. She supports a white satin train on her left arm, while her other arm hangs by her side.

Full length.

GAINSBOROUGH.

MRS. DOUGLAS.

A LADY seated in a pensive attitude under an overhanging ledge of rock, reading a letter, leaning her head on her right hand, her elbow being supported on a marble table over which her train is thrown. Her feet are crossed, and her dress is of white satin, while she wears a long pearl necklace, and has a brooch fastening the bosom of her dress.

Life size.

SIR JOSHUA REYNOLDS.

THAIS.

THAIS firing the city of Heliopolis. This composition shows that the artist was inspired by Dryden's lines—

> 'Thais led the way,
> To light him to his prey,
> And like another Helen, fir'd another Troy!

Thais is represented rushing forth in the night from the portico of a temple; in her left hand she bears a flaming torch, her right arm is uplifted, and her expression denotes that she is possessed by a destructive frenzy. Her fair locks are slightly dishevelled, she wears a loose white robe, open at the breast, tied round the waist with a silk girdle, and parted over her right knee where it is fastened with a cameo. Over her left shoulder and fastened in front, flows a yellow silk cloak. On her extended left foot is a sandal secured by pale blue silk straps held together by jewelled scarabs. Behind her left foot lies a large wine flagon, and in the distance can be seen the outlines of a temple decorated with statues, while in the background is the burning city. Over all is a cloudy, moonlit sky, to which the smoke and flames ascend.

The model for this work was Miss Emily Pott, a well-known beauty of the day. The picture, which is mentioned in Charles Greville's letters to Sir William and Lady Hamilton, remained some time in Reynolds' possession, and was ultimately purchased by Greville.

Full length.

GERARD DOW.

A YOUNG girl at a window, with a basket of fruit in one hand, and putting aside a curtain with the other. A dead cock lies on the window-sill by her side. The back part of the room is illuminated by a window, near which are a man playing on a violin and a woman singing. A bas-relief of boys at play adorns the under part of the sill of the window.

Size, 1 ft. 2½ in. by 12 in. No. 40 Smith's Catalogue.

GERARD DOUW.

METSU.

THE TÊTE-Á-TÊTE.

A YOUNG lady seated, attired in a morning dress composed of a scarlet velvet jacket bordered with ermine, and a white satin skirt, and her head covered with a large cap, tuning a guitar; her attention at the same time is directed to a cavalier, who is seated on the opposite side, with a glass of wine in his hand, and apparently about to drink her health. His dress consists of a buff jacket with embroidered sleeves, a scarlet scarf, blue hose, and white bottikins, and his hat decked with feathers. A table covered with a Turkey carpet is placed near them, and on it are a silver dish and a gold goblet. A spaniel is in front, and a blue ensign stands against the chimney. The ensign doubtless has reference to the quality of the gentleman.

Size, 1 ft. 6¼ in. by 1 ft. 4 in. No. 27 Smith's Catalogue, Appendix.

METZU.

TERBURG.

THE DUET.

THE interior of a room, on the left of which is seated a lady, dressed in a yellow *négligé* bordered with ermine, and a rich white satin petticoat embroidered with gold; she has a mandoline in her lap, and is in the act of turning over the leaf of a music-book which lies on a table before her, at the side and front of which is seated a gentleman, habited in the costume of the time; he appears to be preparing to accompany the lady on a guitar; a second gentleman stands on the farther side of the table, leaning both arms on the back of a chair.

Size, 2 ft. 7 in. by 2 ft. 2 in. No. 57 Smith's Catalogue.

PETER DE HOOGE.

SKITTLE-PLAYERS IN A DUTCH GARDEN.

A PARTY of two ladies and four gentlemen in a garden on a fine summer's afternoon. One of the former, attired in a yellow silk dress, appears to be conversing with a gentleman; on the opposite side is a second gentleman, habited in blue, with his hat in his hand; and a third is a little distance from them, preparing to throw at ninepins, which are set up on the gravel walk. The garden exhibits the neatly-trimmed hedges peculiar to the Dutch, and is adorned with statues; the house being seen beyond them. A pot containing poppies, lilies, and other flowers is placed near the shrubbery on the left.

Size, 2 ft. 2 in. by 2 ft. No. 59 Smith's Catalogue.

DE HOOGE

WOUVERMANS.

CAVALIERS DU MANÈGE.

A LANDSCAPE, presenting a view of an open space, bounded on one side by an old wall with an arched doorway through it, and on the other by a light row of trees. In the middle and front is a servant holding a white horse, while his master stoops to arrange his spurs; to the right is a coach with six grey horses arriving; on the opposite side is a cavalier in full gallop, passing a lady and gentleman on foot; and near a post in front are a little boy and girl playing with a dog.

Size, 2 ft. by 2 ft. 7 in. No. 38 Smith's Catalogue.

WOUVERMANS

VAN DER HEYDEN.

VIEW on a clear summer's day, at the intersection of two canals in a town in Holland, looking towards a light, iron-railed bridge, on the left beyond which is the façade of a church, and in the distance the roofs and gable-ends of red brick houses interspersed with trees. In the left foreground rising up sheer on the canal side is a brick-built house, with a steep slated roof, and a tall brick chimney held by an iron support. In the right foreground is apparently the entrance to a lock, with a broken timber paling on the bank, behind which are trees, and the red-tiled roof of a shed supported by iron bars near which the head of a man is faintly seen. A little farther to the right is the decorated corner of a building. The figures in the picture, by Adrian Van de Velde, consist of a woman with a bundle on her head crossing the bridge, a man coming in the opposite direction, another woman in a red bodice and a dark blue dress, washing clothes in the canal at the foot of a flight of wooden steps, while above her are two men talking as they lean upon the railings at the canal side. Two swans are floating on the water.

Size, 1 ft. 7 in. by 1 ft. 11 in.

J. VAN DER HEYDEN & A. VANDE VELDE

VAN DER HEYDEN.

VIEW on a bright summer afternoon on a canal in a town in Holland. The foreground is occupied by a canal on which two flat-bottomed barges are floating, one entering from a lock. On the quayside is a line of trees in full foliage, partly concealing a row of characteristic red-brick, high-gabled Dutch houses; in the centre of them a large warehouse with a white front. A number of figures, proportionately minute, are distributed on the canal bank.

Size, 1 ft. 2 in. by 1 ft. 5 in.

VANDER HEYDEN

ISAAC VAN OSTADE.

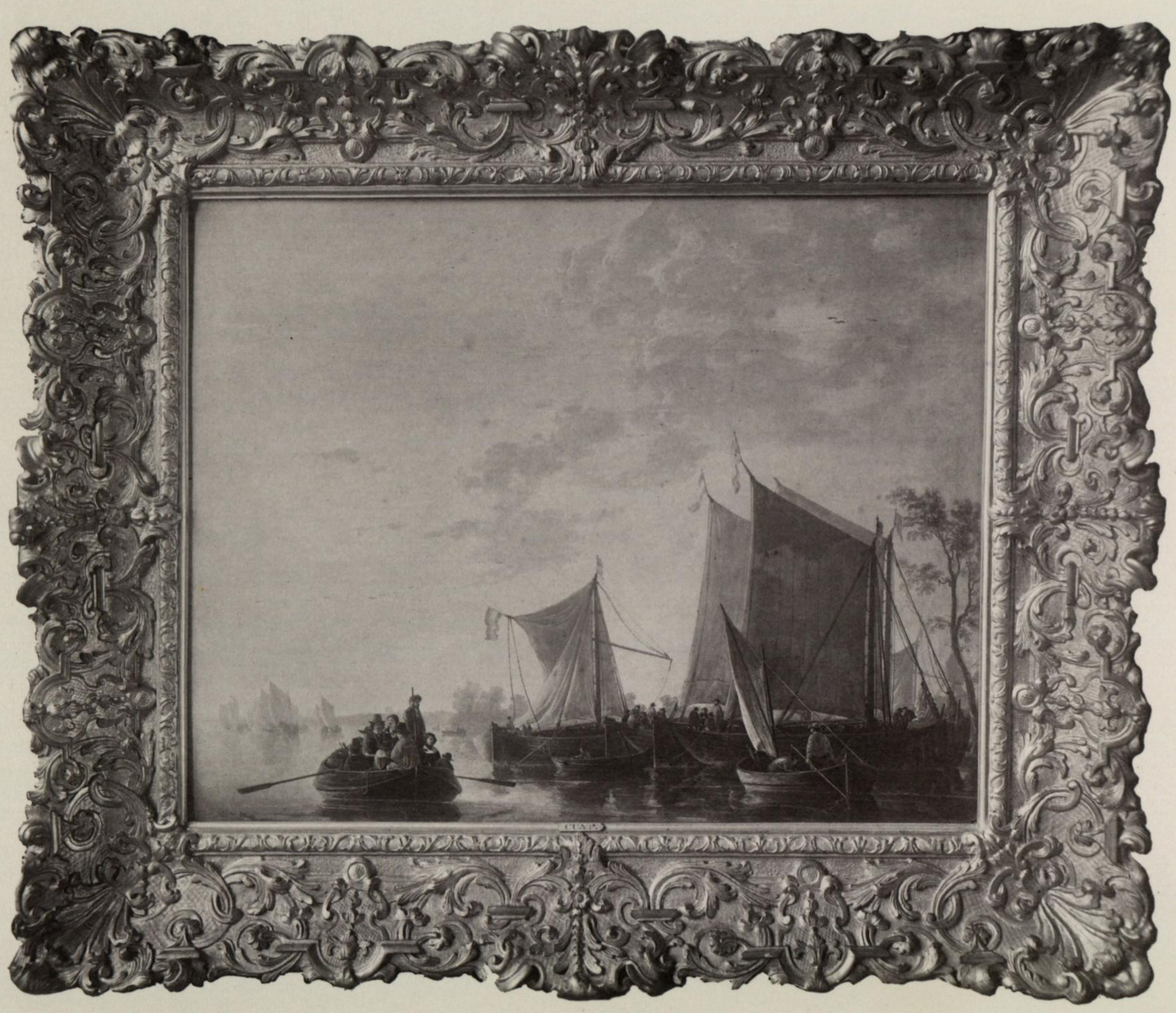
HALT of travellers at an inn in Holland on a summer evening. In the right foreground is an ancient inn, with a dilapidated roof, entered by a flight of steps, at the top of which stands a woman with a baby in her arms and at the bottom two children are playing, having beside them a man pumping water. Among a numerous company of persons the most prominent position is occupied by a group of five, one of whom, a soldier, is seated on a basket with a pipe in his hand; another, in a green blouse, is handing his companion, who sits on the trunk of a tree, a glass of liquor; and a third stands smoking a little behind, by a trough at which two horses are feeding. These horses are harnessed to a wagon on which are a man and a woman, the former of whom is handing a package to a man standing at the side. An old man in the centre foreground leads a cow by a cord, and he is accompanied by a dog. In the distance are other villagers, animals, and cottages in perspective, and in the background is the tower of a church.

Size, 3 ft. $5\frac{1}{4}$ in. by 4ft. $8\frac{3}{4}$ in.

CUYP.

A VIEW on a river in Holland on a fine summer's morning; on the left several fishing vessels with their sails up, lying near the shore; and in front of these are two boats, in one of which are two sailors. On the opposite side, and front is a large row-boat, seen in a foreshortened position approaching, having on board about eleven persons, some of whom appear to be gentlemen of distinction. On this side the eye views in long perspective the river, skirted on one side by low bushes and reeds, and with a number of fishing boats tacking, the most distant of which are barely visible through the haze of the morning.

Size, 2 ft. 4½ in. by 2 ft. 11½ in.



CUYP.

A LANDSCAPE with a cluster of lofty trees in front, beyond which is a herdsman driving five cows on a road which winds round the base of some lofty mountains, occupying the left of the picture; and upon the summit of some rising ground, on the opposite side, is a gentleman on horseback in conversation with another, who is standing by the side of his steed; beyond these the view extends over a wide expanse of water bounded by hills.

Size, 3 ft. 7 in. by 4 ft. 11 in. No. 20 Smith's Catalogue.

CUYP.

A VIEW on the Maes, near the town of Dort, represented on a fine summer evening, with a fleet of vessels, consisting of yachts, coasters, smacks, and other small craft, lying in long perspective near the quay, and partly concealing the town of Dort. Among the objects nearest to the spectator is a ten-oared boat, in which are Prince Maurice, accompanied by eight gentlemen and three trumpeters. On the other side is a second row-boat full of passengers; these appear to have just quitted a passage boat, on board of which are numerous persons.

Size, 3 ft. 9½ in. by 5 ft. 6½ in. No. 13 Smith's Catalogue.

CUYP.

A VIEW on the bank of a river in Holland. In the centre foreground is a cavalier on a white horse, in a scarlet riding-cloak trimmed with fur, approaching the brink of the river. He is accompanied by a black-and-white greyhound, and on his right front are three cows, one of them drinking. On his left, a little to the rear, is a flock of sheep and a dog, while still farther back are a shepherd and shepherdess looking towards the cavalier. The road winds around the base of an abrupt hill with trees upon its summit; in the distance is a castle, with the roofs of the surrounding houses visible; in the further distance, where the river winds, is a town with several churches; while faintly outlined in the summer haze in dim perspective is another castle on the crest of a hill.

Size, 3 ft. 7¾ in. by 5 ft. 5¼ in.

PATER.

IN a garden, seated on a stone bench embellished with sculpture, are a lady and gentleman in conversation, farther back to the left a young girl is resisting the advances of two men, while another sits facing them with a guitar on his knee. In the background, to the right, is a wood, on the edge of which three children are playing. A blue river winds away amid hills and plains in the distance.

Size, 1 ft. 6 in. by 1 ft. 10 in.

LANCRET.

A LARGE, gaily dressed christening party leaving a monastery. In the foreground of this well-filled canvas a lady and gentleman are sitting on the ground looking back at the bright scene behind; a woman is filling a jug at a spring, and a man, in a red coat, leans over the back of a donkey whose bridle he holds in his hand.

Size, 1 ft. 5 in. by 1 ft. 10½ in.

LANCRET

LANCRET.

(COMPANION TO THE PRECEDING.)

AN *al fresco* banquet close to a house amid trees, the table being spread beneath an awning. Several of the party are still seated at the table, musicians are playing to others who are dancing, while others are sitting on the grass conversing. They are all dressed in brilliant costumes.

Size, 1 ft. 5 in. by 1 ft. 10½ in.

LANCRET.

MADAME VIGÉE LEBRUN.

THE DUCHESSE DE POLIGNAC.

THREE-QUARTER length, oval-shaped portrait of a lady, the face turned slightly to the left, standing singing at a spinet, the notes of which she is touching with her right hand while she holds a piece of music from which she is reading in her left. She wears a white dress of soft material fastened at the waist by a pale pink silk sash. On her flowing powdered hair she wears a rich blue velvet hat with a broad brim ornamented with flowers of the same colour, and a light veil thrown back over her shoulders.

This picture was painted for the Marquis de Vaudreuil, a friend of the Duchesse de Polignac, who kept it with him during the emigration, and it remained in the possession of his family until it came into mine.

Size, 3 ft. 2 in. by 2 ft. 3 in.

CHESSE DE
POLIGNAC
PAR
MADAME
VIGÉE LEBRUN

CYLINDRICAL MARQUETERIE BUREAU WITH ORMOLU MOUNTS.

This Bureau is inlaid with scenes representing allegorical subjects, inscriptions bearing the name of Beaumarchais, and the titles of some of his works. It was presented to him by his friends, it is dated 1779 on the back, and bears the signature of Reissner on the writing-slab. The brass decoration is probably the work of Gouthières.

It was raffled in a Lottery in Paris in 1850 at a louis a ticket, and was afterwards brought to England by Mr. Baldock, the great curiosity dealer of the time.

Length 6 ft. 5 in., width 3 ft. 3 in., height 4 ft. 4 in.

SQUARE MARQUETERIE TABLE WITH ORMOLU MOUNTS.

It bears underneath the stamp of the Garde Meuble.

Length 1 ft. 11 in., width 1 ft. 4½ in., height 2 ft. 5 in.

TURQUOISE SÈVRES BONHEUR DU JOUR.

With a garniture of Pink Sèvres Vases.

Length 2 ft. 5½ in., width 1 ft. 3 in., height 3 ft. 11½ in.

LEMOINE.

Marble bust of a lady. Signed and dated 1737.

Life size.

Glass Case containing Cups, Limoges, Enamels, Carvings, &c., of the Sixteenth Century.

Glass Case containing Cups, Limoges Enamels, Carvings, &c., of the Sixteenth Century.

Glass Case containing Works of Art of the Sixteenth Century.

Glass Case containing Jewels, Gold and Enamel Works of Art of the Sixteenth Century.